

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 14.

NEW YORK: SATURDAY, APRIL 5, 1879.

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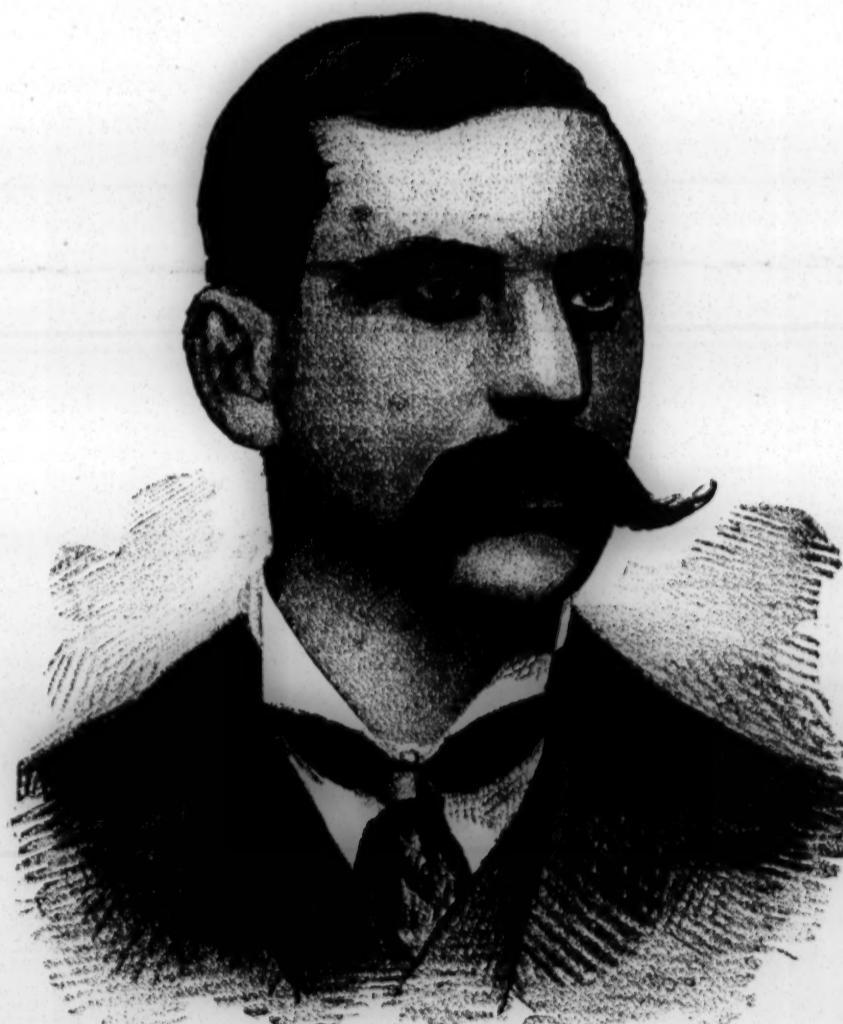
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## DRAMA IN THE STATES.

## DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston, Mass.

**BOSTON MUSEUM.**—Our Boys has held the stage at the Museum for one week, ending with Saturday matinee. There have been some comparisons made between the Museum cast and that at the Globe a few seasons ago, in this piece. A great many people, until they had seen it at the Museum, did not believe that Warren would be as satisfactory in the part of Mr. Middlewick the Butterman, as Honey at the Globe, but upon witnessing his rendition of the part, opinion changed. Misses Clark and Wainright were very good, although their parts did not allow any scope for their well-known ability. Mr. Burroughs and Mr. Crisp were pleasing. Mr. Haworth did Charles quite effectively. Mrs. Vincent as Clarissa was excellent, and Miss Harold as Belinda added considerably to the name which she has already obtained in Boston for her good acting. Olivia is announced for next week.

**GLOBE THEATRE.**—Rice's Surprise Party has been nightly convulsing large audiences over Horrors! They are playing a very successful engagement. The ability of Willie Edouin has been so highly spoken of that it would be merely a repetition of words to mention his performance. Miss Atherton, we repeat, is one of the finest burlesque actresses in America. W. A. Westayer should be especially mentioned, as he is a very fine actor. It was noticed upon Wednesday's matinee that the company were extremely jolly and entered into the spirit of the piece with uncommon gusto, and in their song of "Oh, What a Day We've Had!" were so jubilant that it might have led one to suppose that they had indeed been having a glorious time during the earlier part of the day. But upon inquiry it was learned that shortly before the curtain rose Mr. Dixey, who, by the way, is a prime favorite with the company and the public, received a telegram stating that the honors of fatherhood had been thrust upon him. Hence the hilarity.

**BOSTON THEATRE.**—Andre Fortier still continues its run, but the last week is announced. Throughout the run L. L. James has acquitted himself with much credit, and has added greatly to his reputation as an actor. Genevieve Ward is advertised for one week, beginning Saturday evening, 5th. Then—oh, horrors!—the inevitable Pinafore—but we shall relish it, for it will be presented in such a manner as to render it extremely attractive, even though its text and music are so familiar to us. The management have engaged a number of prominent concert singers to fill the leading roles. These people are well known vocalists, but as to their dramatic ability—we are afraid it will be questionable.

**GAETY.**—This house has been crowded at every performance of Pinafore by the Fifth Avenue (New York) co. The audiences have not only been very good in size, but they have been composed of some of our best people. The vessel was manned by U. S. sailors from the frigate "Wabash," and the way the "jack-tars" skip aloft and lay out upon the yard-arm in honor of Sir Joseph's coming, lead one easily to imagine themselves on a ship's deck. On Friday afternoon the company gave a complimentary performance of Pinafore to the profession. The house was well filled, and the show was much enjoyed. Mr. Wilson of the Boston Museum, the first, and acknowledged to be the best, Admiral that has yet been in Boston, was, as he admitted, highly entertained. And so it was with all. John Braham of the Museum led the orchestra. Mr. Braham is called the American Father of Pinafore.

**HOWARD.**—The production of Monte Cristo by Charles Fechter is all that the management have promised. We have not in years seen the Howard stage set so finely and completely. The company engaged to support Mr. Fechter is unusually strong and efficient, comprising such people as Frank Hardenbergh, E. J. Buckley, J. R. Grismer, George Metkiff, J. C. Padgett, Laura Don, Ivan C. Michels, and the full Howard company. Mr. Hardenbergh was welcomed back to Boston most heartily. With Mr. Buckley, he was, as he always is, very efficient. Laura Don as Mercedes gave a careful rendering of a difficult part, and so it was with all the company. Monte Cristo will run another week, when The Duke's Motto will be produced.

Philadelphia.

**WALNUT STREET THEATRE.**—On last Monday evening John T. Raymond appeared at this theatre, and will continue for the week, in his eccentric creation of Colonel Mulberry Sellers in The Gilded Age. The play and the character are very amusing, but are both well worn out. There may have been, but is no longer, millions in it. He is well supported by the regular company of this theatre. Business good. On April 7 George K. Goodwin, one of our most liberal and efficient managers, will produce at this theatre The Deluge in a style eclipsing anything of its kind ever produced in this city.

**BROAD STREET THEATRE.**—Pinafore continues to draw crowded houses at this theatre. The principal attraction this week is Florence Davenport—daughter of the late E. L. Davenport—who essayed the character of Josephine for the first time on Monday evening. She has a beautiful face, and is very lady-like. Her voice is mezzo-soprano, very sweet, but not strong. This being her first appearance on any stage she was very nervous the first night, but was heartily welcomed and encored. The remainder of the cast is the same as heretofore.

**ASCH.**—Otto, with Mr. and Mrs. George S. Knight, closed the second week of their engagement at this theatre on Saturday evening. They draw excellent houses every night. Monday, April 7, Rice's Surprise Party in Horrors.

**CHESTNUT.**—Fourth week of Engaged to crowded houses.

**PARK.**—The Glover English opera co. opened at this theatre on Monday, 31st, in Pinafore, and are drawing excellent audiences. There is no doubt that Mr. Goodwin caters for the public amusement, and under his management this theatre is to be entirely altered and renovated, and will be the cosiest theatre in our city.

**NORTH BROAD.**—Trial by Jury and H. M. S. Pinafore bid fair to remain established at this theatre for an indefinite period.

**MUSEUM AND THEATRE.**—Holmes Grover, Jr., supported by May Lorme, began an engagement of one week at this house, appearing in the drama of I. O. U.; or, Righted at Last, on Monday evening, March 31. The piece is handsomely mounted, and the management deserves credit for the care and attention given to the production of this play. The support is fair. Business good.

**ITEMS.**—On Friday afternoon, April 4, the benefit for the family of the late Ben Porter

takes places at the Walnut Street Theatre, in which the entire profession of this city take part.—The photographs of forty-five attaches of the Walnut Street Theatre in an elegant frame, were presented to George K. Goodwin, manager of that theatre.—Josh Hart is negotiating for the New National for next year.

Chicago.

MARCH 30.

**McVICKER'S.**—After seeing Pinafore, as given by J. C. Duff's company, I can readily understand its tremendous success in the East. Indeed, Pinafore has "set in" in Chicago since the arrival of Mr. Duff's company, and next week the fever will be at its height, with two Pinafores going. The performance of Monday night was the first correct rendition we have had in this city, and was free from the burlesque vein which pervaded the representation of the opera by the Oates co., which is the only one that will bear comparison with Duff's. The comic gravity of the performance at once assured its success. Charles Vivian's Sir Joseph was admirably done, and he gave an amusing performance. J. G. Peakes' Captain Corcoran was worthy of high praise. Charles Clarke has an agreeable tenor voice, and sang Rackstraw with much taste and feeling. J. H. Rose, who, some seasons ago, was the heavy man of Mac's stock co., was the Dead-eye, and was successful as far as the acting goes, but he cannot sing. W. Henry as Bostock sang; "He is an Englishman" with effect. He is new to the stage, but has a fine voice. Marie Stone acted and sang Josephine charmingly. Hilda Heller was slightly nervous at her novel position, but was quite successful as Buttercup. She has every qualification for the new career she has chosen. Annie Schaffer was pert and pretty as Hebe, and the chorus, who all belong in the city, showed how efficiently they had been drilled. The orchestra, under the baton of Maretzki, could not be other than good, and the ship's deck, the work of Mr. Howard Rogers, was a marvel of beauty and completeness. A very large business has been done, and the Pinafore continues on her cruise for at least two weeks. The next attraction will be Edwin Booth, whose engagement will be of four weeks' duration. He will be supported by Milnes Levick, T. W. Keene, and the regular stock.

**HAVERLY'S.**—John McCullough has enacted his round of Shakespearian characters here, supported by Charles Barron. He is undoubtedly a fine actor, but we do not think the mantle of Forrest has as yet fallen upon his shoulders. He improves from season to season. Business during the last week of McCullough's engagement has been very fair. March 31, Mr. Dion Boucicault and co. in The Shaughraun.

**HOOLEY'S.**—Modjeska has not drawn largely. The support is mediocre. Modjeska remains next week, and will be seen as Adrienne, Juliet, and Lady Isabel. April 7, return of Emma Abbott and the Hess Opera co.

**HALSTED STREET OPERA HOUSE.**—March 31, Nick of the Woods. Jim Nixon is successfully managing this house and the 22d Street Theatre on the ten-cent basis.

**TWENTY-SECOND STREET THEATRE.**—W. T. Melville and co., in Our Boarding-House. William Lloyd is acting manager.

**ITEMS.**—Den Thompson follows Boucicault at Haverly's.—The news of the assassination of B. C. Porter was sorrowfully received in this city, where the murdered man has many friends. Steps are soon to be taken to give a benefit to his mother.—McVicker produces Engaged after the Booth engagement.—Geo. Miller, late business manager of Hooley's, has been engaged as advance agent of Modjeska.—Katie Putnam, under the management of Edwin Clifford, opened in Racine, Wis., 26th. One of the untutored family of Kennicott is attached to the party in the position of supernumerary.—Mile. Litta sang in concert at Plymouth Church. The always looks as if he had just come from a comfortable dinner; he looks so satisfied, and—

The Man—Sit back. I want to get a good look at Jeffreys-Lewis, and see—

The Woman—A horrid dress! Oh, how thin she is! I wonder if her husband—and mercy!—what makes her speak so?

The Man—Nobody can hear for you! I tell you, she has the handsomest pair of eyes on the prompt side! to catch your word as plainly as we do—but—

The Woman—Ah! there is Geo. Clarke. He always looks as if he had just come from a comfortable dinner; he looks so satisfied, and—

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The Woman—A horrid dress! Oh, how thin she is! I wonder if her husband—and mercy!—what makes her speak so?

The Man—Nobody can hear for you! I tell you, she has the handsomest pair of eyes on the prompt side! to catch your word as plainly as we do—but—

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## HAMLET'S COSTUME.

WHAT IS THE PERIOD OF THE PLAY AND  
HOW SHOULD THE DANISH COURTIERS  
BE DRESSED.

[From All The Year Round.]

It may be noted that Hamlet has been a source of some perplexity to the costumers of the stage. Is the early period of the story to be assigned to the play? Are Shakespeare's Danes to be regarded as Vikings ignorant of Christianity? Mr. Marshall writes upon this subject: "The period of Hamlet's existence in Saxo Grammaticus is placed about the second century before Christ; but the chronology of Saxo is utterly worthless. As after 784 we have the names of all the kings of Denmark preserved, Hamlet must have existed, if he really did exist, before them; and as England could not have paid tribute to Denmark before 783, the number of years, arguing from the allusion in the text, within which Hamlet could have existed, is very limited. The fact is, it is utterly impossible to ascertain the exact period of the events in this play; and, therefore, all the attempts that have been made from time to time to secure accuracy in the costumes are mere waste of ingenuity. Any time during the Ninth or Tenth centuries might be taken, according to the cousin of Sir Joseph Lager (Jennie Satterlee), looks and acts like everything else but an old maid; Mattie Vickers is the embodiment of a Buttercup, and Dick Deadbeat, as presented by James Lamont, is particularly noticeable as closely resembling Ben Butler. The musical parts have all been well filled during the past week, and now that T. P. S. seems to be in the acme of its success, it is with regret that we learn of its withdrawal. Among the artists in the olio are found John F. Sheridan and Alecia Jourdan, the elegant representatives of society characters; Kelly and Ryan, the bards of Tara; Niles and Evans, the Ethiopian autocrats; Bryant and Hoey, the musical phenomenons; Sheehan and Jones, the renowned specialty comedians; John Morris, the popular change artist; Edwin French, the celebrated banjo soloist; Frank Bennett and Georgia Kaine, musical sketch artists; the French Twin Sisters, the beautiful society vocalists; Gus Williams, in new songs and stories. Mr. Pastor appears at every performance. Monday, 7th, Josh Hart and Combination, two weeks.

## THE COMIQUE.

There is a continuous jubilee at the Theatre Comique. Before the doors are opened, long lines of anxious patrons are seen before the box-office, and were it not for the excellent discipline preserved by the attaches and courteous ushers, trouble in seating so large an audience might be anticipated. The Mulligan Guard Ball is the attraction at the Comique, and its popularity continues unimpaired. The Skidmore Fancy Ball has precipitated its fair damsels and their lords upon the Mulligans below for eleven weeks, and yet the act does not lose any of its laughable features. The songs are just as fresh and are sung with as much vigor as on the first nights, and Mr. Harrigan, as Dan Mulligan, though he has had the satisfaction of "regulating things" generally, every night for some time, does not lose any of his fighting propensities. Tony Hart, as Tommy Mulligan, is a favorite with everybody, and adds much to the success of the play. The Great In-toe-Natural Walking Match has proved a success. The plot of the Judge to disable the champion by preparing for him a bouquet saturated with chloroform, which is presented by a charming young lady at the start; the ludicrous anxiety of Rowell to begin the walk; the various gaits of walking displayed by the pedestrians; their agony in the hands of their respective trainers; the excellent order prevailing under charge of Capt. Williams, who allows no opportunity to escape for an illustration of the advice recently received: "When you see a head, hit it!" and numerous other funny incidents, make up an act which keeps the audience in a state of hilarity seldom witnessed. The Walking Match will doubtless draw large houses for some time. The three Leotards also make their second appearance here this week; Williams and Sulley; second week of Lulu Delnay and H. R. Archer; second week of Lulu Delnay and H. R. Archer; the great comic singer, will remain another week, and all the old favorites are on the bill as usual.

## HARRY MINER'S.

It is always a pleasant duty to record the success of this popular house. Good taste is always shown in the selection of the people, and inferior performances are never tolerated. The management announces an unusually good bill for this week, and among other attractions, Pat Rooney with new songs and sayings. Mr. Rooney has been so long before the New York public, and has, in fact, become so eminently successful everywhere, that further comment is unnecessary. The new faces this week are: Marie Camp, the artistic vocalist; Lamont and Ducrow in new specialties; Louise Montague, the beautiful songstress; the St. Felix Sisters in songs, dances, etc.; George F. McDonald and Chas. E. Worley in the ridiculous sketch, The Cannon Ball Toss; the Snow Brothers, acrobats; Fanny Davenport, contralto vocalist; Fryer's Wonderful Dogs; the Wymans have also been engaged for this week; the American Four, the Champion High Kickers, in new specialties. The programme is replete with everything calculated to amuse, and this will doubtless be a very successful week.

Marie Gaugain, who danced in Around the World in Eighty Days and Azurine at Niblo's, has met a hit in Paris in a dramatization of Jules Verne's latest work, The Children of Captain Grant.

Charley Banks left for Chicago last night to arrange for the printing to be used in Gen. Grant's Trip Around the World. He receives \$250 a week salary from Haverly. The piece will be done at the Lyceum either on the 21st or 28th of the month, and promises to prove quite a "go." Haverly seems to have got hold of a good thing.

## THE VARIETY STAGE.

## TONY PASTOR'S.

This is the last week of the popular satire, T. P. S. Pinafore, at Tony Pastor's. Owing to other attractions, for which arrangements were made several months ago, it will be impossible to prolong the representation after the present week. Those who have seen the original and not the burlesque, should by all means embrace the opportunity. This burlesque, as presented by Mr. Pastor, has been one of the successes of the season, and has drawn full houses every night during the past six weeks. It has been presented in excellent style throughout by a specially engaged company, comprising among its members, vocalists and actors of some reputation, and the success which has attended the project should be gratifying in the extreme to the management. Sir Joseph Lager finds an excellent representative in Gus Williams; Alice Seidler, a sweet soprano singer, enacts the role of Josephine in fine style; George Merritt, the Ralph Rackstraw of the piece, has gained much popularity for his excellent rendition, and his solos receive repeated encores nightly; Capt. Corcoran, Frank Girard, commands T. P. S. Pinafore in true sailor style and admirable voice, while the cousin of Sir Joseph Lager (Jennie Satterlee), looks and acts like everything else but an old maid; Mattie Vickers is the embodiment of a Buttercup, and Dick Deadbeat, as presented by James Lamont, is particularly noticeable as closely resembling Ben Butler. The musical parts have all been well filled during the past week, and now that T. P. S. seems to be in the acme of its success, it is with regret that we learn of its withdrawal. Among the artists in the olio are found John F. Sheridan and Alecia Jourdan, the elegant representatives of society characters; Kelly and Ryan, the bards of Tara; Niles and Evans, the Ethiopian autocrats; Bryant and Hoey, the musical phenomenons; Sheehan and Jones, the renowned specialty comedians; John Morris, the popular change artist; Edwin French, the celebrated banjo soloist; Frank Bennett and Georgia Kaine, musical sketch artists; the French Twin Sisters, the beautiful society vocalists; Gus Williams, in new songs and stories. Mr. Pastor appears at every performance. Monday, 7th, Josh Hart and Combination, two weeks.

## THE LONDON.

The management announces another complete change of bill for this week. During the past week this house has been packed to the full extent of its large seating capacity, and we assure those who have not visited the London that Manager Donaldson always presents a bill of sufficient strength to guarantee a jolly time to his patrons. A sketch called Sam Dimpsey commences the performance, followed by Polly Daly in serio-comic selections; Chace and Buckley in new songs and sayings; Murphy and Mack in their original sketch, Arrival of Mulcahey; May Bareta, the fascinating danseuse; a wrestling match for a purse of \$500 between Ben Jackson of New York, and Charles Reynolds of Canada, the match to be decided at the end of the week, is also a feature this week; Murphy and Shannon in Dutch specialties; Alice Somers in her beautiful jig; Seaman and Somers in songs and dances; Reynolds and Walling, the excellent vocalists; the Carrolls, Barney Reynolds, and others. Ellis, Teutonic impersonators; Charles S. Rogers and Mattie Vickers, mimic artists; Langlois Brothers, Egyptian jugglers; Mulcahey and Howe, original double harp song-and-dance artists, introducing many new features in their dancing; Harry Bennett, in his well-known impersonations; Constantine and Lawton, sketch artists, in the specialty, Sublime and Ridiculous; the Sharpeleys, Fred and Charley, in a musical act, introducing solos upon many instruments; Suydam Brothers, Frank and Eugene, horizontal bar performers; Lizzie Byron, vocalist; Lizzie and Nellie Carleton, re-engaged for another week; the comedians, John Hart, Billy Barry, Hugh Fay, and concludes with the burlesque, Barbe Bleu, from a New Point of Hue.

## PHILADELPHIA.

NEW NATIONAL THEATRE.—No new arrivals. Regular olio entertainment, followed by the drama Swamp Angels.

GRAND CENTRAL.—On Monday evening, 31st inst., Arthur Chambers, winner of the recent contest, received the two thousand dollars stake money on the stage of this theatre, and appeared with his late opponent, John H. Clarke, in the Crib scene from Tom and Jerry; or, Life in London. Bill this week excellent. Business very good.

MILLER'S WINTER GARDEN.—The programme for this week introduces the Lentons, George Sullivan, Sam King, George Kutz, Nellie Brooks, and Adele Sidney.

NEW AMERICAN.—The new faces for this week are: the Livingston Brothers, John Murtz, Billy Chase, and Marie Wellesby. The principal attraction, and which is drawing full houses, is H. M. S. Pinafore, presented by a colored opera troupe—a novel idea, which proved a financial success for the manager.

INTERNATIONAL COMIQUE.—The company at this theatre this week includes the Lentons, the Burgeses, George Sullivan, the Wellington Sisters, together with the usual stock company. Business good.

## CHICAGO.

METROPOLITAN.—Messrs. Walker, Wurster, and Allen have succumbed at last, as it was predicted they would, and ended their brief and, it appears, unsuccessful managerial career with the performance of last Monday evening. Joe Walker was the only "solid man" of the trio, and he refused longer to put up his money only to see it sink. This unlucky house has lost money for Hooley, McVicker, Emmet, and others, and it was but a struggle against fate for Walker and his partners, so they wisely stepped out in season, and while they could honorably discharge all obligations.

HAMILTON.—Milton Nobles and his own company produced his drama, A Man of the People, here last Monday evening. The play is commendable in that the majority of the dramatis personae are not walking arsenals, and do not produce their weapons upon the slightest pretext. Moreover, there are no Indians in the piece. Nobles was refreshingly natural as Jack Ryer, a Sixth Ward rough, with a deal of goodness buried beneath his rough exterior. The support was fair. The Phenix was also presented. Business good. March 31, Pauline Markham's Pinafore co.

ACADEMY.—24th, appeared the Sparks Brothers in very dizzy Irish songs and dances; Luke Schopcraft and G. H. Coes in their sketch, Good Day, in which Schoolcraft was very amusing; Nelson Curry in a novel performance upon the double bars, assisted by George A. Hall, clown, who succeeded in causing one or two audible laughs; Kate Howard, serio-comic, who appeared possibly because she is Mrs. Wm. Emmet in private life, certainly not because she has no voice and is painfully awkward in her movements; Tommy Turner, banjoist, who made the hit of the evening in his locally adapted songs; Morris and Green, tart song-and-dance men; and Sidney C. France in his familiar personation of Skid in Frank Dumont's nightmare, Marked for Life, which was nicely put on and well acted in the main. J. W. Fox and wife, lately of the Metropolitan, have been added to the stock. March 31, Hernandez Foster in Jack Harkaway Afloat and Ashore, Girard Brothers, and Harry Woodson.

## BALTIMORE, MD.

FRONT ST.—Business was very good last week, May Fiske's Blondes having drawn well. But they give a poor show. In Olio Sam Long, Beatrice Vernon, Crumley and De Forrest, May Marshall, Chas. H. King, and Dolly Sharpe. Crumley and DeForrest are excellent eccentric dancers. This week Col. Frank Warner's comb., Joe and Annie Burgess, May Arnott, Harry Lindley, Maud Lannay, Geo Rowe, and the Ulins.

CENTRAL.—Georgia Smithson was the big card at this theatre last week, with Texana Rosemary, Charles H. Heywood, James Holloway, Eugene Florence, Topack and Long, Allen and Hart, and Matt Morgan's Statues. This week the Boisset Family, gymnasts, Minnie Lawton, and Imogene Schofield.

## INDIANAPOLIS, IND.

CITY GARDEN.—The performance opened with a sketch which the programme announced as by particular request. The performance commenced with the irresistibly funny sketch, The Uncrushed. It proved to be one of those stereotyped, nonsensical nothing, with no beginning nor end, and unworthy of even a passing notice. The Peasleys gave some songs and dances, which they term Irish. Josie Austin followed in a selection of antiquated ballads. This lady has evidently mistaken her vocation. The Love Sisters in a sketch termed Domestic Troubles. They are good dressers and sing fairly. The drama, Faithful Bob, with little Idalene in the principal role, proved to be the reigning attraction. The little lady will undoubtedly develop into a good actress.

Closing: The Peasleys, Love Sisters, Kelly and Haley, Josie Austin and Ben Cotton.

OPENING: Thaxter and Hume, John Brace, Gibson and Binney, Neoskela, and W. H. Brent with drama, Under the Lash.

METROPOLITAN.—The Pauline Markham Pinafore co. were induced to prolong their engagement a few nights. They did not meet with the success the entertainment warranted, for the troupe is a good one, and contains some excellent artists. Miss Markham gave a capital rendition of the character of Josephine; her singing and acting was all that could have been desired. Al. Henderson as the Captain, interpreted the character in a truthful and agreeable manner.

Roraback as Ralph Rackstraw, sang sweetly, and immediately gained the good will of the audience. Irving as Sir Joseph seemed to properly understand the satire, and sang and acted accordingly. The Hebe of Miss Le Sure was pretty and attractive. The remaining members of the company were up to the standard.

The Little Rosebud Troupe the 28th and 29th to average houses.—The Markham

party had their baggage attached by a hotel keeper. The manager came to the front and everything was satisfactorily settled.

## LOUISVILLE, KY.

NOVELTY THEATRE.—Departures: Sellons and Burns, Columbus; Lydia Rose, unknown. Arrivals: The Peasleys, Leah and John; C. H. Fielding and Maggie Walker, Collins Bros. McIntyre and Heath open April 1.

METROPOLITAN.—Arrivals: Quintette Children and Fred Wren, in drama. On Time.

WOODLAND GARDEN.—Arrivals 20th: Thos. Young, Gibson and Binney, Quinlan and Raine, Lydia Yeaman, Prof. Holtair, Kelly and Haley, Billy Baker, H. A. Fishing.

LION GARDEN.—Sunday, March 30: W. J. Thompson in two dramas, The Devil Doctor, and The Mollie Maguires.

ITEMS.—Ed. Quinlan and John Raine, two good song-and-dance men, have met here and "doubled up," and make their first appearance at Woodland Garden, Sunday night (30th).—Baker and Doyle have dissolved, and the former opens a school for the banjo here, and will also turn his hand and apply his mind to writing songs and sketches.—Sellons and Burns have closed at Novelty. They have been very successful throughout the country during the past eight months. During the next fortnight they will take a much-needed rest at Columbus, O. Their engagement here established them as favorites.

## CINCINNATI, O.

COLISEUM.—W. L. Gleason, in his play of The Devil Doctor, closes 30th. This week, beginning Monday night (31st), a large array of fresh talent will appear. Bryant and Hoey make their first appearance in new and original musical acts; Lydia Rose, serio-comic and song-and-dance; Kelly and Haley, Irish comedians; Mrs. R. A. Brennan and Capt. George Liable in new sketches, and a host of others. This is a good bill, and will make business lively.

VINE STREET OPERA HOUSE.—Business continues good; houses crowded at every performance. The following are the additions this week to the already immense show: Little Dot, Bill Bent, Lillie Graham, and Cummings and Mack. Si Salem is a drawing card, and will be given a few nights longer. Look out for next week.

ITEMS.—Monday night (31st) John Morrisey will re-open the Old National Theatre, with the Red Stocking Blondes as the attraction.—Sam McGlasson, the "fly" clerk of the Gibson House, has organized his colored troupe of minstrels, and will take the road on or about—he can't say when.

## WASHINGTON, D. C.

THEATRE COMIQUE.—The bill of novelty that was offered last week at this favorite resort was one of rare excellence. Anxious to Marry commenced the performance, and gave opportunity to the Milton Jaspers comb. to appear in their specialties. The dashing and gay Belle Clifton followed in her refined songs and dances. Belle is better than she was when last seen, and is a greater favorite than ever. Frank White in his Ethiopian eccentricities never fails to keep the audience in a continual roar of laughter. Budd, our good Jacob, was not on the bill. This excellent delineator should give us a chance of seeing him, as he never tires one by his peculiarities. Frank White and George France left for Pittsburgh 29th. The announcements: The Days, P. C. Foy, Mike Gallagher, Campbell and Burke.

## NEWARK, N. J.

WALDMAN'S THEATRE.—Mr. Waldman has returned to the drama, and this week produces The Jeweler of St. James. J. W. Berkley is leading man, Alf. Beverly comedian, and there is a variety company composed of Georgine Smithson, James Holloway Pickett and Hoyle, Josephine Shanley, Raymond and Murphy and Wood and West.

METROPOLITAN.—Angie Schott's Pinafore co. held the boards at this house last week, and drew well. It is quite unlike Pinafores in general, but very funny. The Denier pantomime troupe this week.

## MISCELLANEOUS.

RICHMOND, VA.—Theatre Comique: Business still increasing. P. T. S. (Putnam's Tobacco Scow) Pinafore was put on for the first time at this hall on the 27th, attracting large houses balance of the week. It will be run another week, probably two. New faces, 31st: Hutchison's Magic Cabinet, Avo Brothers, gymnasts, and Susie May, vocalist. The company now at this place numbers twenty-five.

PROVIDENCE, R. I.—Theatre Comique: The entertainment given at this house last week met with great favor. So successful was the musical extravaganza, Chilperic, it will be continued this week. The new comers are: Turner and Geyer, Clinetop Sisters, Charles and Annie Whiting, Avery and Lerne, gymnasts; Lizzie Daily and Albert Duncan.

PITTSBURGH, PA.—Williams' Academy: Opening to-night, 31st, George France and Frank White, in A Block Game; Lillie Howard, Clark and Edwards, Love Sisters, Keating and Flynn, and Haley and West. Continuing: Dick Gorman and Ed. Neery. Business good.

MILWAUKEE, WIS.—Metropolitan Theatre: Business very good. New faces appearing 31st: Marlow and Mealy, Tommy Neil, Neoskela, Hudson Bros., Minnie Holmes. Depart 29th: Chas. Vincent, Edith Valentine and Georgia Morrell, St. Paul, Minn.; Gibson and Binney, Indianapolis. Remaining: Lew and Leona Cole.

Chas. L. Banks has sold the right to play his burlesque, Gen. Grant's Trip Around the World, to J. H. Haverly. Mr. Haverly will get up the necessary scenery and adapt it for his famous Mastodon Minstrels.

As Lina Tettenborn was waiting at the depot in Toledo, for the train to Detroit, her music was attached by one of her creditors. The train was about to start and the fair German was nearly heartbroken, as her Sunday engagement, being disastrous, had left her without the money to satisfy the claim. An entire stranger, seeing the unhappy plight in which the lady was placed, kindly advanced her the money that she might keep her Detroit engagement.

Mr. Gemmill has closed for the early production at the Chestnut of W. S. Gilbert's latest work, the title of which is for the present withheld. He received a telegram by cable through Mr. Gilbert's New York agent, reporting that this new burlesque comedy was forwarded from Liverpool on Wednesday day. The plot is temptingly sketched in the statement that six burglars break into a house and make love to six young ladies before the arrival of six policemen. Mr. Gemmill is given the exclusive right to bring out this play in Philadelphia, and it will probably be given there, like Pinafore, before it is done in New York.

## THE NEW YORK MIRROR.

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ERNEST HARVIER, - Editor and Proprietor.

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NEW YORK, APRIL 5, 1879.

## Amusements.

WALLACK'S THEATRE—A Scrap of Paper.  
BOWERY THEATRE—Dick Ralph.  
LYCEUM THEATRE—Le Petit Duc.  
STANDARD THEATRE—H. M. S. Pinafore.  
BROADWAY THEATRE—H. M. S. Pinafore.  
PARK THEATRE—Engaged.  
FIFTH AVENUE THEATRE—Whims.  
NIBLO'S GARDEN THEATRE—Black Crook.  
GRAND OPERA HOUSE—Frank Mayo.  
TONY PASTOR'S THEATRE—T. P. S. Pinafore.  
HARRY MINER'S THEATRE—Variety.  
THEATRE COMIQUE—Variety.  
LONDON THEATRE—Variety.  
VOLKS GARDEN—Variety.

## "Found Wanting."

There has been going on for the past three months a rather spirited controversy between THE MIRROR and the Dramatic News, growing out of the attempt of the latter paper to choke off its formidable and troublesome business rival. In that contest THE MIRROR won.

Then the Dramatic News transferred its fight from the columns of the two papers to the courts. Suits of the most preposterous character were brought, and week after week the editor of THE MIRROR was arrested. At each new arrest new bondsmen were found ready and willing to stake thousands on his appearance when called for.

Of all these cases but one has ever been brought to trial. It was dismissed, and thus, in the court of justice, too, THE MIRROR won.

On Tuesday of last week, the editor of THE MIRROR was called upon to plead. He presented himself in court, and answered "Not Guilty," as a matter of course. He asked, moreover, that he be given an immediate trial. But the editor of the Dramatic News published last week a statement that his rival was a fugitive from justice and had forfeited his bail.

The editor of THE MIRROR is not, and has not been, a fugitive, he felt annoyed at this deliberate lie published in the Dramatic News. He accordingly obtained an order for the arrest of the putative "editor" of that sheet yesterday, and will exact from him either an apology for his falsehood, or give him the alternative of proving his preposterous statement or going to jail. So far from being a "fugitive," the editor of THE MIRROR has never been absent from his office during seasonable hours, and his coming and going has never been under cover. He has not forfeited his bail, and will be found "on hand" when needed, as a certain "editor" heretofore may have reason to regret in a day or two.

MARINE COURT, CITY AND COUNTY OF NEW YORK.

ERNEST HARVIER  
Against  
CHARLES A. BYRNE. } Complaint.

The complaint of the plaintiff respectfully shows to this Court:

That on or about the 28th day of March, 1879, the defendant, Charles A. Byrne, was the editor and publisher of a certain newspaper or publication printed and published in the city of New York under the name of the "New York Dramatic News and Society Journal," and that on or about the said day the said defendant printed and published in the said newspaper, "The New York Dramatic News and Society Journal," a false, malicious, and defamatory libel, hereinafter set forth, of and concerning the plaintiff, and against his good fame and character.

That previous to the day last mentioned the plaintiff was and still is the editor and proprietor of a certain newspaper or journal known as and called "THE NEW YORK MIRROR," which is published in the city of New York, and devoted to the publication and dissemination of dramatic and theatrical news and events.

That prior to the first publication of the said newspaper, "THE NEW YORK MIRROR," the dramatic and theatrical profession in the city of New York and throughout the United States were preyed upon by a class of persons of the very worst character and antecedents, who conducted so-called dramatic newspapers for the purpose of levying blackmail on the members of said profession, both male and female, and by other illegitimate means, to enrich themselves from the fears of the members of said profession of being libeled and maligned in the columns of such papers.

That from the first publication of the said "NEW YORK MIRROR" this plaintiff has assiduously and successfully exposed in its columns the practices and criminal operations of the class of persons conducting such publications, and has warned and protected the members of the theatrical and dramatic profession and theatrical managers against and from the attacks and illegitimate practices aforesaid up to the present time with

gratifying results and rapidly increasing success.

That by the earnest and fearless course taken by the plaintiff against the practices alluded to, the said "NEW YORK MIRROR" has in a very short period of time taken the front rank in honest reputation, circulation, prestige, and influence with and among dramatic newspapers, theatrical managers, and members of the dramatic profession in the city of New York and throughout the chief cities and towns of the United States.

That the unprecedented and immediate success of "THE NEW YORK MIRROR" so conducted by the plaintiff, and the fact that it is bound to become the leading dramatic paper, and the organ of the stage and dramatic profession, and to surpass in circulation and value the said "New York Dramatic News," the said Charles A. Byrne, maliciously and ostensibly, on the ground that he was referred to in the columns of "THE NEW YORK MIRROR" as employing such illegitimate practices with the said "Dramatic News," but in fact with the real and sole intent of damaging the plaintiff in his good fame and reputation and obstructing the success of "THE NEW YORK MIRROR," has falsely and maliciously instituted civil and criminal proceedings for alleged libel on him, the said Byrne, against the plaintiff, all of which proceedings are still pending and undetermined.

That owing to the failure of said Byrne to succeed in such proceedings, and such means proving futile to accomplish the desired result aforesaid, he wrote, printed, and published in the said newspaper, "The New York Dramatic News and Society Journal," the said libel, which was in the words following:

## FOUND WANTING.

Last Thursday the Grand Jury found a true bill of indictment against Ernest Harvier for a criminal libel on C. A. Byrne. On Friday, a Bench warrant was issued, and Harvier's bondsman was notified to bring the prisoner into the Court of General Sessions on Tuesday, 25th inst.

On Tuesday, 25th inst., at half-past eleven, the name of Ernest Harvier was called, so that he step up to the prisoner's bar and plead Guilty or Not Guilty.

There was no response, and the name was called a second time.

Again no response, and once more the prisoner's name was called.

The business of the court rested for a few moments, as the court officers looked rather curiously about at what is certainly not a usual proceeding. Some papers were gone over, and then the names of the bondsmen, who in certain specific and heavy sums had bound himself to bring the prisoner into court when wanted, was called. No response.

The Court whispered a moment with the District Attorney, and then waited for the space of five minutes.

The Court then ordered that an entry be made, declaring Harvier's bonds forfeited. From that moment Harvier became a fugitive from justice.

All this comes of silly lying. Some weeks ago Ernest Harvier called the editor of the Dramatic News a blackmailer and a convict. This cry was caught up here and there by enemies of the Dramatic News. There was but one thing to do, and it was done. The editor of the Dramatic News instituted civil and criminal suits against Mr. Harvier, the preliminary examination in the latter being before Judge Flammer, in Jefferson Market Police Court. The examination lasted three weeks. Mr. Harvier in all this time never introduced one particle of evidence to show that the editor of the Dramatic News had ever been or was a convict or blackmailer. From that moment Harvier became a fugitive from justice.

But deponent says, that the real reasons for the said prosecutions are, that the success of the said THE NEW YORK MIRROR is peculiarly affecting and decreasing the circulation and influence of the said Byrne and the said The New York Dramatic News and Society Journal, and that the said NEW YORK MIRROR is rapidly taking the front rank in this field of Journalism, in circulation, character and patronage.

That the proceedings taken by the said Byrne against the plaintiff are all malicious and founded on falsehood, and intended by him to cripple and bring into disrepute this plaintiff and his said newspaper. That all of said proceedings which have not been dismissed are still pending and undetermined, and that thus far the said Byrne has met with no success in the prosecution thereof.

Deponent further says, that thus far and up to the publication of the libelous matter complained of, he has been merely annoyed by and put to the expense of defending said proceedings. That the defendant becoming chagrined and discomfited at his failure to seriously injure deponent, or to impair, impede or retard the progress and success of his paper the said NEW YORK MIRROR by means of such proceedings, and other petty and spiteful persecutions, he falsely and maliciously, and with intent to defame and hold plaintiff up to public ridicule and contempt, printed and published in the said The New York Dramatic News and Society Journal, on or about the 28th day of March, 1879, the false, defamatory and malicious account of one of said legal proceedings which is annexed to the complaint in this action and headed "Found Wanting."

That the said false and defamatory article has been extensively published, circulated and read by the patrons and readers of deponent's said paper, and deponent has suffered greatly in his fame, reputation and business on account thereof, and that said false account has led many to believe and given all the impression that deponent has forfeited his bail; that a bench warrant was issued for him; that he is to be sent to the penitentiary, and is now a fugitive from justice, to his great and irreparable injury, scandal, and disgrace.

Deponent further says, that the defendant is reputed to be, and deponent believes him to be financially worthless and totally irresponsible.

That the said Byrne within the last two months has sworn that he is not the owner of the New York Dramatic News and Society Journal, and also that he is on the jail limits of the county for debt.

Ernest Harvier being duly sworn, says: That he is the plaintiff in this action; that he has read the foregoing complaint and knows the contents thereof, that the same is true of his own knowledge except as to the

matters therein stated to be alleged upon information and belief, and as to those matters he believes it to be true.

ERNEST HARVIER,  
Notary Public, New York County.

## [AFFIDAVIT.]

MARINE COURT, CITY AND COUNTY OF NEW YORK.  
ERNEST HARVIER AGST. CHAS. A. BYRNE.  
CITY AND COUNTY OF NEW YORK, ss:

Ernest Harvier being duly sworn says: That he resides at No. 29 West 10th street, in the City of New York. That he has commenced an action for libel in this court against the defendant above-named to recover the sum of two thousand dollars damages. That the summons and complaint therein are hereto annexed.

That plaintiff is the editor, publisher and proprietor of a certain weekly newspaper called THE NEW YORK MIRROR, published in the City of New York, and circulated throughout the chief towns and cities of the United States, which paper is devoted to the interests and events of the dramatic stage and theatrical profession. That from the enterprise of the plaintiff and his assistants in the management of said paper, and the irreproachable character of plaintiff, and the general belief in the sincerity and honesty of his motives in the conduct of the same, and the fair and honest treatment of his patrons, and the impartial and unpurchased criticisms of the dramatic and theatrical profession and its members, and the truthful and ungarbled reports of all events connected with the stage and its managers, he has gained the confidence and the patronage of the said profession and the managers thereof.

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**A Plea for Pantomime.**

Every year, about Christmas time, some rural journal, with yearnings toward the truly British, starts an article with the above heading on its rounds through the press. The wail generally comes from Boston; but occasionally Cincinnati anticipates the American South Kensington.

This year we mean to head off everybody, and uplift our voice with the first soft breath of Spring to howl for "innocent spectacle" and "broad and healthy English humor."

Give us our Pantomime! Give us the light and airy diversion of the Mistress of the Seas. Give us the humor that jumps through hoops; give us the rich and varied dialogue that blessed the world with Nyum-Nyum and Munchy-Munchy. Give us the ballet whose art is firmly founded on the simple and beautiful basis of the clog, disdaining the frivolous graces of the French and Italian schools. Give us—give us—oh! give us the old man who sits down on a red-hot poker.

It is true, we have been wandering after false gods of farce and comedy. We have paid too great a homage of laughter to the trivial satire of a *Pinafore*; we have given undue recognition to the flippant skepticism of *Engaged*; there is, dramatically speaking, no health in us. Why have we encouraged such weak and unhealthy over-refinements of art as *A Scrap of Paper* or *A Morning Call*? What right or reason have our Wallacks, our Coghlans, our Jeffersons and Lewises and Lemoynes to exist? Are these plays, these people, true exponents of that vigorous and virtuous humor that breaks a two-story policeman into two pieces?

Ah! Let us have done with false French flummery. Let us dispense with foreign syllabub. Let us struggle back to the broad bosom of Pantomime, poor Prodigal Sons of the Drama that we are.

What substitute has shallow French art to give us for the genuine 'Aymarket' humor? What can Sardou, or Meilhac and Halevy, or Hennequin and Najac do to compensate us for the loss of the "br'oad and 'ealthy"? When has the corrupt and vicious Parisian stage, from the *Folies Bergères* to the *Comédie Française*, given us a character creation equal in brilliant and original humor to the Countryman over whose head the vivacious Harlequin spills a basket of eggs? When, indeed! Before you talk about the humor that walks hand-in-hand with pathos, vain-glorious France, match those eggs!

Let us teach, then, our misguided artists of the American theatre to kneel at the feet of 'Aughty Halbion, consider her ways, and be wise. Let them go with a humble spirit and a receptive disposition; and a heart truly penitent for past scoffing.

For once before English humor was at our doors, and we would not have it. Miss Lydia Thompson came hither, a Thespian Miss Rye, with her cargo of blonde divinities from 'Olborn' and 'Ighgate, and these consummate artists let their light shine before us in all the glory of the masterpieces of Reece and Farnie, and Byron and Burnand—crystallizations of genius, replete with brilliancy and badinage and puns—yes, puns; real, genuine English puns—words twisted till they looked like other words; actual marvels of verbal transmogrification, like—

"Rose GRADIWALLY to the GRADE o' WALLET."

"Walet"—wally—valet—see?

And we cast them out.

As soon as the gilded youth would consent to vacate the orchestra seats, and give other people a chance to see for themselves, we inspected the show and then shamelessly and deliberately announced that these gems from Britannia's dramatic crown were simply a pack of duffers. That but a small minority of these young women were professional actresses; that most of them had been put on the stage solely because of their alleged beauty; that not one in a dozen had a glimmer of humor or dramatic ability of any description in her darling little composition; and that the pieces which they pretended to play were of the trashiest, vulgardest and silliest species of patchwork, destitute of the smallest shadow of wit or literary merit.

Wretches that we were! Let us eat our unappreciative words. This was a form—a delicate and sublimated form, doubtless; but still a form of British comedy; a linear descendant of the great and perfect Pantomime.

Our hearts ought to bleed with an unstauntable hemorrhage over our treatment of British Burlesque in the days that are gone by. We rejected that troupe of litheness and legs, and left it to star around in provincial towns, and go to pieces in museums and side-shows, until, as it took its final flight toward its English home, fairly starved out, the attenuated attractions rattled in their rosy hose like the pink shins-bones of storks that fly from German houses to winter on Egyptian pyramids.

And we remained behind and continued to wallow in the unhealthy comedy of Roberton and Boucicault.

And yet, dear forgiving, blush-tightened angels, they came back once more to give us a last chance to redeem ourselves.

They came back with new burlesque and new faces, and the same dear old puns—or older ones. And they brought with them a truly British comedian who might have been, had we but let him, the prophet of Pantomime in this country.

That was Marshall. Who could forget Marshall—the absolutely correct card in 'Aymarket comedians—the man with the

genuine graveyard smell of English comedy upon him. Even as a lock of hair, a little packet of old letters, bring to a man's senses a faint aroma of far-off loves; so when Marshall spoke, you smelt a gently diffused odor of mummy cloths and coffin-lids, and felt that a thousand English comedians, from the Court Jester of William the Conqueror down to J. B. Buckstone's grandfather, were sitting up in their tombs gathering their musty shrouds about them, and turning their empty eye-sockets in serene approbation toward their latest representative.

How that man would have been able to tumble Panton into the water-butt! And we let him go.

Give us the Broad and Healthy in all its Breadth and Healthiness. We will readjust our standard of dramatic art by the correct English card. We will define comedy as the art of grinning through a horse-collar; we will account him the best humorist who can most easily stand upon his head.

By all means, let us have Pantomime. Let us forget how we laughed at *Engaged* and *Pinafore*; and, laughing, learned to recognize and despise meanness, affectation, sham and sentimentalism. Let us turn from Gilbert and Sullivan to Reece and Farnie; from the comedy of art, with its keen satire, its worthy aims, its delicacy and its strength, to the comedy of inanity, with its horse-play, its vulgarity, its dullness and its utter insignificance and worthlessness.

**"Whims" at the Fifth Avenue.**

It is perhaps fortunate for Mr. Harkins that his reputation as a good judge of plays does not depend on the three dramas—Dr. Clyde, *Thro' the Dark*, and *Whims*—which have marked his career as manager of the Fifth Avenue. If it did, faith in him would be lost entirely.

The play of *Whims* is rather worse than the two which preceded it.

Built on the extraordinary theory of German dramatic composition, that a few incongruous characters and a few disjointed scenes constitute a play, it is an incoherent piece of rubbish as has encumbered the stage for some time. It requires no special analysis to ascertain the faults of *Whims*, for so far as it has any characteristics, it is all faults.

Its merits are purely negative, and include an absence of speech-making and of polemics, which is especially grateful in a play of German derivation. The play of *Whims* may be grouped with Our Aldermen, which languished for a few weeks at the Park Theatre last season. It has no plot to speak of, and the action, such as it is, is wild in its extravagance and absurdity.

The play was said to have achieved what is termed picturesquely, "a great Western success." This Western success is a sort of delusion which affects many well-meaning persons when theatrical matters come to be discussed. Much stress was laid upon it in this particular case, and it seemed as if the verdict of the prairies would be eagerly ratified in New York. As far as the public is permitted to know, *Whims* had not been done in English this season, save by the organization known as the New York Criterion Comedy Company. This company has played very little in the West, and its triumphs in *Whims* must have been confined to the smaller order of towns.

The play was presented at the Fifth Avenue on Thursday night to an audience whose acquaintance with Stanley McKenna was immeasurably greater than their familiarity with the works of Benedix, the author of Dr. Wespe, from which *Whims* is taken. Mr. McKenna's more enthusiastic friends occupied the front rows in the gallery, but others ranged themselves in other parts of the house. It is perhaps unfortunate for the fame of Mr. McKenna as a dramatist that his only previous work of which the public has knowledge is, *Crime*; or, *The Car Hook Murder*. We say unfortunate, for *Whims* does not bear out the promise afforded by that work, and he has tarnished his record as the gifted originator of a drama of bustling contemporaneous interest by the perpetration of work insufferably puerile, inane and uninteresting. *Crime*; or, *The Car Hook Murder*, had several striking scenes—notably, the one in which the car-hook flourishes. *Whims* has none. *Crime*; or, *The Car Hook Murder*, too, allows more breadth of treatment than does *Whims*. It should not be inferred from this that Mr. McKenna has retrograded as a dramatist, since he produced his best known work. Not at all. He is more restricted; that is all.

*Whims* undertakes to present a dozen characters who have divers caprices. The fun of the piece may be said to arise from mistaken identity.

The quality of fun is a very peculiar thing. There are men in America to-day, who devour the Congressional reports for the fun said to exude from the remarks of the legislators. There are men who laugh themselves hoarse over the quips of the professed and professional humorists of the rural press. There are those who find solace in British comic almanacs, and others to whom Joe Miller's joke-book or the truisms of Eli Perkins are a constant incentive to mirth. There is no accounting for tastes in fun. But the merriment of *Whims* is so painfully forced and unreal that it would require a man with very advanced ideas on the subject of fun to become at all amused. The tableau in the first act represents a man just falling from a window, and a woman in possession of his shoe as a trophy of his discomfiture. This is an example of the boisterous hilarity which makes this play.

From beginning to end there is no plot or

sequence, no aim—nothing but trite jokes and old "business." It is difficult to understand how a piece of such utter badness came to be presented at this theatre, save on the hypothesis that the coterie which purports to "represent" Mr. Harkins, were so thoroughly in earnest in their efforts to embarrass him, that they demanded the production of *Whims* as the thing most likely to accomplish their own ends.

The acting may be best summarized as being fair. W. J. Gilbert (M. W. Leffingwell's step-son), who has the honor of being an Albany comedian, and F. C. Huebner, who is an Albany juvenile man, did reasonably well, in two parts of which they were we believe, the originals in this country. Ellie Wilton struggled bravely with a stupidly bad part, and Geraldine Maye was effusive as a much neglected maiden, Olivia Bonds. Harry Lee is seemingly a young man possessed of an inordinate degree of "freshness" and self-assertion. His Slaughter well nigh "killed" the piece. Mr. Fisher as an aged parent of the modern complaisant sort, Robert S. Hill as Shor, a gentlemanly lover, and May Gallagher as a much bribed servant, filled adequately the requirements of their small parts. Mary Williams, who replaced Marion Mordaunt as Miss Bonds, gave an exaggerated performance. *Whims* is a good play—to withdraw.

**"The Little Duke" at the Lyceum.**

The Lyceum presented a very brilliant appearance on Monday night, when J. H. Harkins formally took possession as manager. The house has been brightened up without, with about \$300 worth of gas lamps and chandeliers, and some notable improvements have been made in the interior decorations.

Everything looked bright and new, and the advent to this city of the prince of Western managers to a house hitherto unfortunate, was made under brilliant and favorable auspices.

The vivacious Oates, who is the initial stellar attraction, returns to New York considerably changed since her last appearance in the metropolis. She has grown stout, but she acts with her old-time vim and overflowing spirits.

Alice Oates has never been a favorite in this city. The very qualities which have made the sprightly and not too refined prima donna a great "card" in the provinces, rather stand in the way of her success here. She offers a sort of compromise between the downright deviltry of Aimee and the mild indelicacy of other opera-bouffe artists. Never insipid, never outrageous, she gravitates nicely between high opera and low comedy, never approaching near enough to either to attract largely.

Some one has said Aimee represented the champagne flavor of the opera-bouffe flagnon, and the goody-goody singers of the Church Choir *Pinafore* the hard cider of the same.

Probably from the same standard, Alice Oates is the most pungent sort of newly-made Catawba.

When Mrs. Oates had no other rival than Emily Soldene, there was little difficulty in choosing between them. The quick, eager, bustling little American woman quite overshadowed the stolid, lumbering, beef-bred Britisher, and held a high place in popular esteem. But Mrs. Oates has developed now into a less kittenish and more sensuous creature than of old, and her methods as a player have also undergone a corresponding change.

There has always been along with a secret belief in the absolute genuineness of the circus, a popular feeling that the performances of Lydia Thompson and her tow-headed burlesques were very salacious. Young men and old all over the country have never failed to bear noisy testimony to the downright immorality of Lydia Thompson and her annual bevy of blonde performers. As a matter of fact, nothing more sedately proper or more prosaically unobjectionable could well be devised. The morality of her burlesques anticipated the puns. But she passed for being broad and suggestive, and her entertainments prospered for that reason, and for that reason almost alone.

Now it is unfortunate for Mrs. Oates, perhaps, that she has no such reputation. Up to a very short time ago a special clause was injected into her programme to the effect that "Nothing calculated to bring the blush to the cheek," would be witnessed during her entertainment. Mrs. Oates, we opine, never bound herself strictly to this clause, for of late years she has strayed considerably from it.

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The company which Mrs. Oates has gathered about her this year is clearly one of her own selection. It seems to be organized on the cardinal and much-approved principle that none of its members should throw a shadow upon the path of the star. Lulu Stevens is by no means pretty, and can hardly be called an actress or a singer. She helps Mrs. Oates to appear to advantage, but there her special fitness as a member of this organization ends. Mr. Connell is a good singer, and an actor of striking presence. J. G. Taylor is a good comedian, and J. H. Meade makes the directress of the convent school amusing. The chorus is

small. It must remain forever a wonder how so pretty and comely a little actress as Pauline Hall came to be a member of the Oates chorus. But she is there, and she proved a bright feature of the performance. She is capable of better things.

The mounting of the piece is quite fair, and the performance ran smoothly throughout. The Little Duke is in danger of being overdone just now, and as the demand of the public is in no wise commensurate to the supply offered by our managers, its attractions from that point of view are not enhanced. Mrs. Oates will do other operas during her engagement.

**Booth's.**

Mr. Boucicault will preside over the destinies of Booth's Theatre next season, entering upon the management, early in August, with a well-known American star attraction.

On the 29th of September the *Strakoch Opera* troupe, composed in part of new material, begin a season, and after that, first-class stars and the plays of Mr. Boucicault will alternate. It is intended to redecorate the house, to brighten it up, and to make it, as far as may be, the leading New York theatre. Mr. Boucicault, whether by reason of his own ability or the extent of his experience and resources, is well qualified to give the public what they want in this particular. Those who have wept and laughed over the plays of the great dramatist, or applauded him as an actor, will no doubt be pleased to gain acquaintance with a manager whose ideas lean toward furnishing the best class of entertainments, and whose liberality is as marked as is his good taste.

**Florence Davenport as "Josephine."**

The brilliant and fashionable audience assembled at the Broad Street Theatre, Philadelphia, on Monday night, for the 100th performance of *Pinafore*, must surely have amply convinced anybody who needed such conviction, that Philadelphia cherishes the liveliest sentiments of pride in, and affection for, the entire Davenport family—and with good reason. These talented young ladies have abundantly proved, by their versatile gifts and wide range of powers on both the musical and dramatic stage, that the name and fame of their illustrious father "was not born to die" in oblivion, while Misses Fanny and May and Blanche and Florence continue to tread the boards.

Of their accomplished mother, so long, in private, the instructress of these and other successful young artistes, it were mere supererogation to say a word. As a gifted and conscientious artiste, and the well-mated contemporary and life-companion of the late E. L. Davenport, is not her story the history of all that is worthy in the trials and triumphs of American dramatic art.

Of the latest debutante—the youngest and fairest of these beautiful and refined young ladies—it is only necessary here to say that her success was instant and assured. Her voice, while not powerful, is pure, clear and sweet; but after the first flurry of agitation inseparable from such an occasion (made still more apparent by the pallor of her features—the result of recent illness), the notes rose strong and full, and fitly displayed the masterly tuition of Signor Ettori Barilli, whose reputation as a teacher of vocal art is well deserved. Miss Florence has been studying for the operatic stage, and the light, yet pleasing harmonies of the *Pinafore* can as little disclose her musical proficiency, as the assumption of the Captain's daughter can display her undoubted dramatic abilities. But it is a performance highly enjoyable in itself, and one which is valuable as an earnest of future triumphs in a more worthy field for the fair young debutante.

"The dews of heaven fall thick in blessings on her! \* \* \* (She is young and of a noble, modest nature; I hope she will deserve well.)—KING HENRY VIII.

**ALONZO.**

A well-known actor having occasion to do some business with Some One's paper last week, was warned that he could look for no favor from that office, unless he took his card out of *THE MIRROR*. As he declined to comply with this preposterous demand, and to link his chances of success with Josh Hart's *Jonah* (the *Weekly Unknown*), he was informed that his card would be taken out of the *Billiard Marker's Own*.

"Not so," said the son of *Thespis*. "You cannot take out my card."

"Yes, we can—and we will!" remarked Some One's employee, and he anathematized *THE MIRROR*.

The son of *Thespis* chaffed the irate employe, and said: "Do you mean to say you can take my card out of your paper if I had paid for it? That would be robbery!"

"Never mind what it would be," said Hart's Echo. "We will take it out."

"No, you won't!"

"Yes, we will."

"I defy you." Thus the advertiser.

"And pray, why can't we take out your card?" asked Some One's employe stormily.

"Because," quoth the son of *Thespis*, "I have never had my card in your d—d paper."

Fanny Davenport opens at the Grand Opera House in Pique, with a very important cast. An effort is being made to secure Fisher, Hardenberg, Fawcett, Drew, Mrs. Gilbert, and as large a portion of the original cast as possible. She opens in San Francisco May 5.

**PERSONAL.**

**STINSON**—Fred Stinson retires from the management of the Howard Atheneum at the end of the current season.

**ANDERSON**—Mary Anderson has added Beatrice, in *Much Ado About Nothing*, to her repertoire, and will play in it in New York in October.

**WOLF**—Mr. B. E. Wolf of Boston has just completed a new three-act play for Salisbury's Troubadours, and is writing a piece for Miss Alice Harrison.

**DONALDSON**—Thomas Donaldson, whose picture we present in *THE MIRROR* this week, has by his liberality and enterprise kept the London in the front rank of East-side amusement resorts. Donaldson well deserves the favor of the public as an amusement caterer.

**INDIG**—B. B. Indig, the designer of Lizzie Webster's \$100 tights, thus describes them: "Finely tempered gold, made into a delicate thread and woven by a skillful artisan into a variety of fancy patterns; flowers, birds, and leaves twining about as fanciful as the frostwork on a pane of glass in mid-winter." Next!

**MC LAUGHLIN**—The eighth page of Sunday's *Star* last week was a journalistic achievement. It was a complete mass of closely printed

## NEW YORK AMUSEMENTS.

## The Opera.

The only novelty at the opera since our last issue, was the production of *Dinorah* on *Friday*. This opera was written for the French stage, with spoken dialogue, and in that form is quite enjoyable, but when these long dialogues are turned into not too melodious recitations, they are apt to become tedious. There is, however, some exquisite music scattered through the opera, and the instrumentation is in many places as masterly as anything Meyerbeer ever wrote.

Miss Gerster made her first appearance in the title role, which will suit her well when she becomes more familiar with it. Her singing was, of course, admirable, but her acting, especially in the shadow-scene, admits of great improvement. Signor Galassi made a superb Holt, and Signor Frapolli did well in the thankless part of *Correntino*.

To-morrow night (Friday) a "mixed" programme for Mr. Mapleson's benefit, and with the matinee of *La Sonnambula* at 12:30 on Saturday, Mr. Mapleson's second season will be brought to a successful close.

The Little Duke at Booth's will be withdrawn on Saturday, after a not altogether brilliant run. Florence Ellis is the best feature of the entertainment. The favor of the public is clearly not for Lecocq, rendered from a church choir standard, and whatever business there is in *The Little Duke* will be given by Aimee and Mrs. Oates. Mr. Duff is considerably behind on his venture at Booth's.

A Scrap of Paper at Wallack's is still running to good houses. N. S. Wood has improved his performance of *Anatole*.—The Banker's Daughter is doing a fair business at the Union Square, but will soon be withdrawn in favor of a new play from the French, *The Lost Children*.—The Church Choir Pinafore still prevails at the Broadway to constantly increase business.

The Black Crook shows no signs of declining at Niblo's and business continues good. The perennial spectacle has seldom been rendered on a scale of greater magnificence, and it seems to be good for a protracted run.

There is no change in Pinafore at the Standard, but on the 14th inst. several striking changes will be made, including an augmented chorus and some new faces in the cast.

Engaged in drawing good houses at the Park, and will be continued so long as it draws. Then The Palace of Truth will be given.

Frank Mayo continues Davy Crockett at the Grand Opera House this week to very fair business. Next Monday he appears as Badger in *The Streets of New York*.

## Foreign Amusement Notes.

It is denied that the great tenor, Mario, is insane.

Tiberini, an Italian tenor, has been placed in an insane asylum.

Emma C. Thursby has left for Paris and Berlin concert engagements.

Blondin has returned from his long world tour, and is rope-walking before a new generation at the Aquarium.

A new play, by Sir Charles Young, called *The Regent of Orleans*, has been successfully produced at Hull, England.

W. Irving Bishop, from the United States, has been giving spiritualistic exposures in Glasgow, and is touring Scotland.

F. B. Chatterton, the Drury Lane manager lately become bankrupt, has replenished his pocket by a one thousand pound benefit.

Current Coin, a new three-act comedy by Julian Cross, was produced at Bristol, Feb. 28, to a moderate audience, and with indifferent success. The scene is laid in England, at the present day.

W. G. Wills' new five-act play is called *Helen*. It will be produced at the London Haymarket, and its cast will benefit by the services of Mrs. John Wood and Messrs. Charles Kelly, W. Terriss and C. Howe.

Fred Vokes, being anxious to attend a ball given by his brother-in-law, "Pony" Moore, at St. James Hall on the 5th, traveled from Portsmouth after a performance there, and reached the room at half-past 4 in the morning. Steam was still up.

Sothen, who has returned from Paris to London, opened in David Garrick at the Haymarket, on the above date, intending to play three or four weeks before starting for America to go salmon-fishing with Florence on the confines of Canada and Labrador. The Duke of Beaufort and Sir John Hill, both of them sports, were to bohemianize for a while, and accompany Sothen, with a view of experimenting in Labrador Summer chills and fogs.

Barry Sullivan, while recently playing *Richard III.*, at the Theatre Royal, Edinburgh, was loudly hissed by some students in the gallery, owing to some slight delay between the fourth and fifth acts. The manager of the theatre remonstrated with them, saying: "I really feel it very much that Mr. Sullivan should have been insulted by an Edinburgh audience. He has played in the most important towns in every part of the globe, and such a mark has not reached him till this evening." Strange to say the disagreeable occurrence was occasioned by a lot of unruly students from the university.

A meeting in Covent Garden Theatre was held on the 4th, with a view of establishing a National Theatre in London, where pieces would be produced with the perfection of those at the Theatre Francaise. A dramatic academy was also proposed in connection with it. It was reported that the Theatre Francaise was a Government theatre, and subsidized by the State to the extent of \$40,000 a year. It would be necessary to secure a similar grant for the proposed institution, which might be a difficult task. The Marquis Townshend was in the chair, and a number of leading actors were vice-presidents. It was decided to call a mass meeting of the profession at an early day.

La Zingarella, score by M. J. O'Kelly and libretto by Jules Montini, was produced at the Opera Comique, Paris, on the 3d, with poor success, lacking both originality and sparkle. The plot is without interest, and turns simply on the fact that the composer, Salieri, is induced to leave a Trappist convent by a young singer, and write an opera called *The Zingarella*, of which she was to be the chief feature. Another trifle, *Le Pain Bis* (Brown Bread), was produced the same evening with better success, though no run was expected for it. Music by Theodore Dubois and libretto by Brunswick and A. De Beauplan. Another feature of the evening was the debut of Mlle. Thullier in *Les Noces de Jeannette*, who carried off the first prize at the last Conservatoire contest. Though not thought pretty she pleased well.

## Mrs. Drew's Plans.

Mrs. Drew has been interviewed concerning the Arch Street Theatre. "It is eighteen years since I took the old theatre, which I managed two years, when it was altered. I began with a fine stock company as ever was brought together in Philadelphia. There was John Gilbert, now of Wallack's; Lem Shewell, now of the Boston Theatre; John K. Mortimer, Frank Drew, Wm. Scanlan, M. Ringgold, Robert Craig, Wm. Wallis, Charlotte Thompson, leading juvenile lady; Miss Emma Taylor, Lizzie Price, walking lady; Mrs. Charles Henri, now playing 'old women' at the Walnut, singing soubrette. We played until January, 1861, with great success, when Mr. Drew returned from Europe and played one hundred nights, closing a successful season.

Since then I have had such leading men as Barton Hill, McKee Rankin, Charles Walcott, Charles Wheatleigh, and such artists as Stuart Robson, George Griffiths, Owen Marlowe, Mary Carr and Bella Freeman. We opened the new theatre with *The Rivals*, and it was very successful. Until within a few years we kept up the standard of our company, but so many good people became stars that it was impossible longer to do so. We played every star of any prominence—Wallack and Davenport, Edwin Adams, Mrs. General Lander, Bandmann and so on.

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## McGiannahan and McGlabberty.

John Schofield, Lotta's manager, was standing in the street entrance of Hooley's, Chicago, the other evening contemplating with extreme satisfaction the procession that was passing into the house, when his attention was especially drawn to two young men with noisy checkered ulsters and enormous diamonds, who were conferring in some earnestness with the junior Hooley, who presides at the box-office. "Want a pass, I suppose," thought he. "Don't get it this trip, all the same." Presently he saw the treasurer point him out, and directly after the pair approached.

"Say! Your name Schofield?" asked one of them.

"Yes, sir."

"Are you the manager of this here show?"

"Yes."

"Do you pass the perfesh?"

"The what?"

"The perfesh."

"What's that?"

"Aw, don't screw yerself too high. Do you pass the perfesh?"

"Do you mean the profession?"

"Why cert—the perfesh?"

"That depends. Who are you?"

"We're McGiannahan and McGlabberty."

"What do you do?"

Each instantly put a hand to the other's nearest shoulder and danced three or four steps as they sang:

Oh! I hate to tell,  
But then I must!

winding up by suddenly raising their hats and striking an attitude.

"Song-and-dance men are you? Sorry, but I can't pass you."

"Wh-w-well, I'll be blamed," said one, incredulously astonished. "You don't pass the perfesh?"

"Why?" explained Mr. Schofield, "I can't let you in—I'm turning people away from the house that want to pay money to get in. How do you suppose I can afford to give you room?"

"Then you won't pass us?"

"No."

"That settles it. Your name's Schofield, is it (producing a piece of paper)?"

"Yes, my name's Schofield."

"Got a pencil? Lemme take it."

Mr. Schofield let him take it.

"How do you spell that there ungodly name of yours?" (preparing to note the spelling.)

"S-c-h-o-f-i-e-l-d, Schofield."

"S-k-o-w—Do you know what I'm going to do?"

"No."

"I'm going to give it to you in the perfesh. I'm goin' to write you up strong and send it to my friend Frank Queen, of *The Clipper*."

"Oh! You are, are you?" And hereabout Mr. Schofield began to look extraordinarily quiet.

"Yes, I am. S-k-o-hue! I can't spell yer beastly old name—write it down yerself. I want to get it just right. I want to let you have it so nobody'll be able to mis-take it."

"Gimme that paper and pencil," said Mr. Schofield, with sudden energy. "I'll write it for you, plain enough. There!" (writing against the wall.) "J. B. Schofield, bigawd. There! Send that wherever you like, and tell 'em I don't pass hamfatters nor beats, in the perfesh, or out of it. D'y'e hear?"

"All right. You'll hear from us again."

"Not if I can help it, I won't."

"The dod-banged beats," soliloquized Schofield, when they had gone. "Dog lam their cheek. Write me up, will they? Dog lam their optics!"

Mr. Hooley called him up stairs at this juncture, and the incident was soon forgotten. Half an hour later, Mr. Nichols stopped him at the door, with "Mr. Schofield, I thought you were giving no passes this week."

"I ain't."

"Well, look at this. A couple of glue-brothers brought this in a little while ago."

Mr. Schofield looked at it. There was no mistaking the trick. The gentlemen of "the perfesh" had taken his wrathfully-given signature and written over it the simple preface,

"Pass Two."

"Where are they now?" he asked

"Inside. Shall I fetch them out?"

"Not by any means. Go take them into one of the boxes, and send 'em a quart bottle at my expense."

## A Head of Shylock.

Elder, the artist, has on exhibition in Washington, a painting which is remarkable in conception and beautiful in execution. It is a head of Shylock after the true ideal of Shakespeare. The terrible Jew holds a keen dagger in one hand, and is trying the edge with the finger of the other, the gleam of the steel aiding and blending the demoniacal look of the cruel eyes with splendid effect. Happily the artist's genius has given the full character of the cruel usurer, who counted his ducats dearer than his daughter, without using the vulgar attributes of the hooked beak and animal features which belonged to the earlier and less intelligent conception of Shylock. Edmund Kean was the first actor who discarded that vulgar stale idea of the character, and his impersonation was so received as at once to consign the conventional Shylock to ostracism; and since that time all fine actors accept the decree of their eminent exemplar and of the public.

Mr. Elder's Shylock is on canvas what Lawrence Barrett's is on the stage, and what

the actor with the same conception effects with one art the artist has done with the other. It is what the uncritical call a speaking picture, because it stands out from the canvas so perfectly that we imagine the cruel words of the fierce, revengeful Jew, and he seems there in the life just looking from the gilt frame as from a window. The flesh tints are wonderfully painted and the hands like life itself.

## Color Printing.

Attention is directed to the advertisement in another column of the Boston Color Printing Company. This company has exclusive control for Boston and vicinity of what is known as the Bacon process of color printing (patented September 10, 1878). By it any number of colors are printed at one impression. The effect of this to greatly lessen the choice and furnish work of the most attractive nature. The company makes a specialty of show printing, including streamers, posters, bills, programmes, flyers, dodgers, etc. It refers to the Boston Museum, Howard Atheneum, Hathaway & Pond, Lilliputian Opera Company, Anthony & Parsons, Spaulding's Bell Ringers, Buffalo Bill Combination, Dolly Bidwell Combination, etc. Their work is very attractive and is becoming popular among show people generally. A new set of samples are now to be seen at The MIRROR office, where prices are furnished.

## Portland, Me.

MUSIC HALL.—Geo. A. Hill, supported by J. C. Myers' troupe, on the 24th and 25th ult., gave a blood-curdling drama, *The Serpent's Sting*. The piece was bad and the company infinitely worse. Mr. Myers is to return over this circuit with Joe Proctor and Dolly Bidwell. It is to be hoped he will not inflict our city with the support he has hitherto brought.

PORTLAND THEATRE.—Boston Pinafore co. at this house, 25th and 26th, in the reigning attraction of the season. The company gave a pleasant surprise by the careful manner in which they sang the music. Dora Wiley made a capital Josephine, Mr. Clark a fine Ralph, Mr. Boyles a good Admiral, and Miss Corey a pretty Hebe. The business was very good. Lawrence Barrett and Boston Museum co. in Richelieu, 28th; Harebell at matinee, and Richard III. evening of 29th, to very good business. We should be pleased to see Mr. Barrett more frequently in Portland.

## Baltimore, Md.

HOLIDAY.—Mrs. Oates and co. appeared in *Girofle*, *La Perichole*, *La Marjolaine*, and *Le Petit Duc*. Mrs. Oates has grown quite stout, but is as sprightly and naive as ever. This week (31st), Josh Hart's Novelty co. Joe Emmet in his New Fritz, George C. Boniface and Eliza Weatherby's Froliques to follow.

FORD'S—Carncross' Minstrels had large houses last week to a very good entertainment. This week Pinafore again, with a strong cast.

## Miscellaneous.

ERIE, PA.—Park Opera House: Rice's Extravaganza co. produced Pinafore to a crowded house, 27th. Always draw largely here. They promise to come again in May.

NICK ROBERTS' HUMPTY DUMPTY troupe gave two performances to poor business, 29th. Gilmore's Band, with Levy, cornetist, and Isabella Stone, soloist, comes April 10, and Januscheck is booked for

# THE NEW YORK MIRROR.

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Barrett, Lawrence, and Boston Museum Combination, West Meriden, Ct., April 3d; Hartford, 4th and 5th; San Francisco, May 26, three weeks.

Bangs, F. C., Walnut Street Theatre, Philadelphia.

Byron, Oliver Doud, Kansas City, Mo., this week.

Buffalo Bill, San Francisco, this week.

Collier's Celebrated Case combination, Salem, Mass., April 3d; New London, Ct., 5th; Washington, D. C., 7th, one week; Richmond, Va., 14th, 15th, 16th; Norfolk, 17th, 18th; Petersburg, 19th; Baltimore, 21st, one week.

Claxton, Kate, and combination, Hannibal, Mo., April 7th; Atchison, Kan., 12th; St. Joseph, Mo., 14th; Omaha, Neb., 16th; Council Bluffs, 17th.

Criterion Comedy Combination, Boston, April 14th; Park Theatre, Phila., later.

Campbell's Pinafore Company, Galveston, this week.

Chamfran, Henrietta, and combination, Brooklyn, this week.

Camilla Urso Concerts, Cheyenne, Neb., April 5; Sidney, 6th; North Platte, 7th.

Colville Folly combination, New Orleans, this week.

Crane and Robson, St. Louis, this week.

Carnivals' Minstrels, Washington, 31st, this week; Philadelphia, April 7, one week; Cleveland, O., 14th, one week.

D.

Davenport, Fanny and Combination, Providence, R. I., 4th, 5th, 6th; Grand Opera House, N. Y., 14th, San Francisco, May 14, two weeks.

Diplomacy combination, under Zimmerman; Danville, Ill., April 3d; Lafayette, Ind., 4th, 5th.

Duff's Pinafore Troupe, Chicago, this week.

Diplomacy combination, under Simmonds, Dayton, O., April 3d.

Dupre & Baudet's Minstrels, Springfield, Mass., April 3d; Willimantic, Ct., 5th.

Deniers, Tony, Humpty Dumpty troupe, Oswego, N. Y., April 3d, Watertown, 9th.

E.

Eytinge, Rose, Portland, Oregon, April 7th, two weeks, thence Austria.

Emmett's Minstrels, Memphis, April 3d, 4th, 5th; Jackson, Tenn., 11th; Nashville, 10th; Louisville, Ky., 11th, 12th.

Emmett, Joe, and combination, Buffalo, this week; Meadville, Pa., April 4th.

Florence, W. E., and wife, Boston, April 7th, two weeks.

G.

Gotthold & Rinaldi's "Uncle Tommies," Muncie, Ind., 3d; Winchendon, 4th; Greenville, O., 5th; Piqua, 7th; Sidney, 8th; Bellefontaine, 9th.

Gilmore's Band, Lafayette, Ind., April 3d; Jackson, 4th.

Gray, Adah, and combination, Muskegon, April 4th, 5th.

H.

Haverly's Mastodon Minstrels, New Orleans, this week; Montgomery, Ala., April 2d, 3d.

Hess English Opera Troupe, Milwaukee, 3d, 4th, 5th; Chicago, 7th, one week.

Haverly's Dancers Troupe, Cincinnati, 31st, the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, one week.

Holman Opera Troupe, Augusta, Ga., April 4th, 5th; Lynchburg, Va., 8th, 9th, 10th.

Heywood Minstrels, Canton, O., April 3d; Moline, 4th.

J.

Janauschek and combination, Toledo, O., 31st, this week.

K.

Knight, George S., and combination, Philadelphia, this week; Trenton, April 12.

L.

Lotta and combination, Detroit, 3d, 4th, 5th; Buffalo, 7th, one week.

Lingard, Dickie and combination, Hamilton, Canada, April 1st.

Lilliputian Opera Troupe, Dover, N. H., April 7th.

M.

McGillough, John, with T. W. Davey's combination, Dubuque, Iowa, April 8th; Quincy, Ill., 9th; Bloomington, 11th, 12th.

Macaulay, Barney, Springfield, Mass., April, 4th, 5th; Hartford, 7th, 8th; New Haven, 11th, 12th.

Myers, J. C., and combination, Worcester, Md.; Milford, 4th; Lynn, 5th; Manchester, N. H., 7th; Nashua, 8th; Willimantic, 9th.

Mayo, Frank, and combination, Grand Opera House, N. Y., this week.

McDonough & Lamb Pinafore Troupe, Lancaster, Pa., April 5th; Allentown, 10th; Wilkes-Barre, 11th, 12th; Scranton, 14th.

Magness Opera Troupe, Academic of Music, New York, this week.

Mitchell, Marie, Hannibal, Mo., April 3d; Jefferson City, 4th; Sedalia, 5th; Leavenworth, 7th; Lawrence, 8th; Atchison, 10th; St. Louis, Mo., 11th, 12th; Omaha, Neb., 14th; Council Bluffs, 15th; Des Moines, 16th; Keokuk, 17th; Chicago, 26th, two weeks.

Modjeska and Troupe, Chicago, this week; Jackson, Mich., April 9th.

Markham, Pauline and troupe, Chicago, this week; Kokomo, Ind., April 7th.

N.

Nobles, Milton, and combination, Iowa City, April 7th; Des Moines, Iowa, 10th, 11th; Keokuk, 16th; Hannibal, Mo., 17th.

O.

Oates, Alice and Troupe, Haverly's Lyceum, New York, this week.

P.

Pastor, Tony and troupe, Manchester, N. H., April 8th; Salem, Mass., 11th.

Park Theatre combination of New York, in Engaged, Albany, this week.

Proctor, Joseph with combination, Bridgeport, Ct., April 14th.

Pomeroy, Louis, and combination, Springfield, Mass., April 7th; Salem, 15th.

R.

Roberts' Pantomime Troupe, Bradford, Pa., 3d; Elmira, N. Y., 4th, 5th; Williamsburg, 7th, one week; Rochester, 14th, 15th; Buffalo, 16th, 17th, 18th, 19th.

Rowe, George Fawcett and combination, Montreal, 21th, one week.

Ryan, John T., and Combination, Walnut Street Theatre, Philadelphia, this week; Albany, N. Y., April 7, one week; Troy, 14th, 15th, 16th.

Rice's Evangeline Troupe, Wooster, Ohio, April 3d; Springfield, 4th; Dayton, 5th; Leavenworth, Kan., 9th.

S.

Standard Theatre combination of New York, Wheeling, W. Va., April 4th, 5th; Pittsburgh, 6th, one week; Philadelphia, 14th, one week.

Strakosha Opera Troupe, Pittsburgh, 31st, this week; Academy of Music, Philadelphia, April 7th.

Salsbury's Troubadours, Montreal, 31st, this week; Burlington, Vt., April 7th; Middletown, Ct., 11th.

Sprague's Georgia Minstrels, Lockport, N. Y., April 4th.

T.

Thompson, Den, Joshua Whitecomb combination, Burlington, Iowa, April 3d; this week.

Thompson, Charlotte, and combination, Cleveland, O., this week; Buffalo, 31st, one week.

W.

Williamson, Mr. and Mrs. J. C., Boston, April 14th, one week.

Williams, Mrs. Barney, Philadelphia, May 5.

Wheathersby's Frolics, Pike's Opera House, Cincinnati, April 15th.

Welch, Rice's Minstrels, Danville, Pa., April 3d; Wilkes-Barre, 4th; Scranton, 5th; Hornellsville, N. Y., 10th; Tony Pastor's, New York, 28th; two weeks or more.

## SPECIAL NOTICES.

### THEATRICAL COSTUMES.

Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may be had at very short notice, the designs always fresh and quality always excellent. Whether silk, satins, brocades or gauzes are wanted, plain, or in a combination of harmonies, the order will be filled, and may make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skilful Miss Ferguson, whose finger tips are full of wonderful transformations.

### MME. P. A. SMITH'S ESTABLISHMENT.

The Nashville American says: Miss Libbie Kline (Mrs. J. K. Emmet) made her reappearance last night as Louisa Crafton. Her conception of the school-girl character of Louisa deserves much praise in the vision scene. Her sympathetic tone and modest simplicity show the part to admirable advantage. Mrs. Emmet's toilets attracted much attention. In the second act the woman wears an exquisite pink silk, trimmed with Chinese crepe and well bullion. Next she appears in a rich white silk, very elaborately trimmed with point lace. This costume is especially rich and well calculated to excite the envy of feminine hearts. In addition there is a sealskin sacque, the finest ever brought to Nashville.

We understand that the above dresses were designed and finished by Mme. Smith of 117 West Twenty-eighth street, New York. If Mrs. Emmet's dresses are a sample of Mme. Smith's designs, we don't see the necessity of Americans going to Worth of Paris.

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